



Tianjin Juilliard Ensemble  
天津茱莉亚室内乐团音乐会

2024.4.19 19:30

Tianjin Juilliard Concert Hall  
天津茱莉亚音乐厅

Tianjin Juilliard  
天津茱莉亚学院

# Program

Friday, April 19, 2024, 19:30 Tianjin Juilliard Concert Hall

DAVID BRUCE  
(b. 1970)

The Consolation of Rain for Oboe, Cello, Harp, and Percussion (2016)

- I. Dark, distant
- II. Gentle, tender
- III. Sensuous and mellow
- IV. Playful
- V. Gentle, consoling

**Mingjia Liu**, Oboe  
**Yeonjin Kim**, Cello  
**Li-Ya Huang**, Harp  
**June Hahn**, Percussion

CLAUDE DEBUSSY  
(1862-1918)

Trio Sonata for Flute, Viola and Harp, L. 137

- I. Pastorale. Lento, dolce rubato
- II. Interlude. Tempo di minuetto
- III. Final. Allegro moderato ma risoluto

**Gergely Ittzés**, Flute  
**Hanna Lee\***, Viola  
**Li-Ya Huang**, Harp

~Intermission~

LÁSZLÓ LAJTHA  
(1892-1963)

Trois Nocturnes for Soprano, Flute, Harp and String Quartet, Op. 34 (1941)

- I. *Nuit de neige*
- II. *Nuits de juin*
- III. *Nuit d'automne*

**Yinpei Han**, Mezzo Soprano  
**Gergely Ittzés**, Flute  
**Li-Ya Huang**, Harp  
**Angelina Lee<sup>^</sup>**, Violin  
**Qianwen Liu<sup>^</sup>**, Violin  
**Haowen Sun<sup>^</sup>**, Viola  
**Katarina Elise<sup>^</sup>**, Cello

JEAN FRANÇAIX  
(1912-1997)

Octet for Clarinet, Bassoon, Horn, and Strings (1972)

- I. Moderato – Allegro
- II. Scherzo
- III. Andante – Adagio
- IV. Mouvement de Valse

**Xiangyu Zhou**, Clarinet  
**Akio Koyama**, Bassoon  
**Han Xiaoguang**, Horn  
**Tarn Travers**, Violin  
**Ruoyun Wang<sup>^</sup>**, Violin  
**Hanna Lee\***, Viola  
**Yeonjin Kim**, Cello  
**DaXun Zhang**, Double Bass

\* Guest Artist

<sup>^</sup> Tianjin Juilliard Graduate Student

The program is subject to change. Duration of the program: approximately 94 minutes (including intermission).

Please be considerate to the performers and other members of the audience. If you must leave during the performance, do so only at the end of a work. Taking photos, audio recordings and videos without prior written permission from The Tianjin Juilliard School is strictly prohibited in this hall.

# 曲目单

2024年4月19日, 星期五, 19:30 天津茱莉亚音乐厅

大卫·布鲁斯  
(b. 1970)

雨的抚慰——为双簧管、大提琴、竖琴与打击乐而作 (2016)

- I. 黑暗的, 遥远的
- II. 平缓的, 温柔的
- III. 细腻与醇厚
- IV. 顽皮的
- V. 平缓的, 放纵的

刘明嘉, 双簧管  
金尧珍, 大提琴  
黄立雅, 竖琴  
韩文卿, 打击乐

克洛德·德彪西  
(1862-1918)

三重奏鸣曲——为长笛、中提琴与竖琴而作, L. 137

- I. 牧歌: 缓慢, 如歌且自由
- II. 间奏曲: 小步舞曲速度
- III. 终曲: 坚决但中庸的快板

盖尔盖伊·伊采什, 长笛  
李汉娜\*, 中提琴  
黄立雅, 竖琴

~中场休息~

拉斯洛·拉伊塔  
(1892-1963)

三首夜曲——为女高音、长笛、竖琴与弦乐四重奏而作, 作品34 (1941)

- I. 下雪的夜晚
- II. 六月的夜晚
- III. 秋天的夜晚

韩音培, 女中音  
盖尔盖伊·伊采什, 长笛  
黄立雅, 竖琴  
李现宁^, 小提琴  
刘茜文^, 小提琴  
孙浩文^, 中提琴  
卡特琳娜·伊莉斯^, 大提琴

让·弗朗西斯  
(1912-1997)

八重奏——为单簧管、巴松管、圆号与弦乐而作 (1972)

- I. 中板 - 极快板
- II. 谐谑曲
- III. 行板 - 柔板
- IV. 华尔兹速度

周相宇, 单簧管  
小山昭雄, 巴松管  
韩小光, 圆号  
唐伟恩, 小提琴  
王若赞^, 小提琴  
李汉娜\*, 中提琴  
金尧珍, 大提琴  
张达寻, 低音提琴

\* 特邀艺术家

^ 天津茱莉亚研究生

本场演出曲目以现场演奏为准。曲目时长: 约94分钟 (含中场休息)

演出期间请尽量避免走动, 以免影响艺术家及其他观众。如需离开, 请在乐章结束时行动。未经天津茱莉亚学院书面许可, 请勿拍照, 录音及录像。

## DAVID BRUCE

### The Consolation of Rain for Oboe, Cello, Harp, and Percussion (2016)

Contemporary British/American composer David Bruce is known not only for his well-crafted music, but also for his social media presence as a creator of insightful videos dealing with a range of related topics related to composition. About this 2016 quartet for oboe, cello, harp, and percussion the composer writes the following:

We all take consolation from different things, and without wanting to be overly morbid, I would like to think that after I die, my loved ones could take consolation from the sense that I was quite literally all around them, in the air, water and earth as part of the natural cycle of things. There are numerous poems on this theme, including the famous "Do Not Stand At My Grave And Weep" by Mary Elizabeth Frye in which, rather than being dead, the deceased speaks directly to us: "I am a thousand winds that blow, I am the diamond glints on snow, I am the sunlight on ripened grain, I am the gentle autumn rain." Clearly I am not alone in my way of thinking there is something very moving about the idea that you can reconnect with someone you've lost simply by looking at nature.

Perhaps an inevitable topic for an Englishman, the focus in this piece is rain. Taking Debussy's method of portraying the sea in *La Mer* as something of a model, the piece is primarily an abstract musical construction, but one that constantly and variously evokes different aural images of rain, whether it be rippling, glistening, dripping, rumbling, swooshing or showering; gathering pace or subsiding; distantly echoing or vigorously present. But throughout, the impression is of rain not as dark and depressing, but as something positive, consoling, life-affirming and renewing - the 'gentle autumn rain' mentioned in the Frye poem.

The Consolation of Rain is in five short movements, each in a way, a kind of 'song without words'. It lasts about 20 minutes in total.

## 大卫·布鲁斯

### 雨的抚慰——为双簧管、大提琴、竖琴与打击乐而作 (2016)

英美当代作曲家大卫·布鲁斯不仅以其精心创作的音乐而闻名，还因其在社交媒体上制作的与作曲相关主题有关的富有洞察力的视频而享有声誉。关于这首2016年创作的双簧管、大提琴、竖琴和打击乐四重奏，作曲家写道：

*我们都会从不同的事物中得到安慰，我不想过于极端，但我希望在我死后，我的亲人可以从这样的感觉中获得安慰：我确实就在他们身边，在空气、水和泥土中，是万物自然循环的一部分。关于这一主题的诗歌不胜枚举，其中包括玛莉·伊丽莎白·弗莱著名的《别站在我的坟前哭泣》，在这首诗中，逝者并没有死去，而是直接对我们说：“我化为千风吹送着，我化为雪中闪耀的钻石，我化为阳光洒落在成熟稻谷上，我化为绵绵的秋雨。”显然，不只是我一个人这么想，只要看看大自然，就能与失去的人重新建立联系，这样的想法非常令人感动。*

这首乐曲的重点是雨，一个对英国人来说或许不可避免的主题。这首乐曲以德彪西在《大海》中描绘大海的方法为模范，主要采用了一种抽象的音乐结构，但却能以各种方式不断唤起人们对雨的不同听觉印象，无论是让水面泛起涟漪的晶莹雨滴还是随着闷雷倾盆而下的骤雨；无论是越下越急还是逐渐平息；无论是从远处传来还是如在耳边。但从始至终，雨给人的印象都不是阴沉和压抑，而是积极、安慰、对生命的肯定和焕然一新，如同弗莱诗中所写的“绵绵的秋雨”。

《雨的安慰》分为五个短乐章，每个乐章在某种程度上都是一首“无言的歌”。总时长约20分钟。

## CLAUDE DEBUSSY

### Trio Sonata for Flute, Viola and Harp, L. 137

The Sonata for Flute, Viola and Harp was the second in a series of a projected six sonatas inspired by the composers of the French Baroque of which Debussy was only able to complete three before his death. In general, the works of Debussy's later period lack the immediate sensuous appeal of his familiar earlier music (*Clair de lune* etc.), and are characterized instead by mysterious reserve and a new formal severity. This is certainly true of this sonata, in which Debussy's characteristic lush harmonic and modal language collide with the dry forms and gestures of the distant musical past.

The work is *sui generis*, right down to its instrumentation. The combination of these three instruments creates a veiled, shadowy sound world, which has subsequently appealed to many other composers, giving rise to a Minor genre of 20th century chamber music written for this same trio of instruments. The first movement, *pastorale*, is cast throughout in the triple subdivision of the beat that is characteristic of this historical genre. The form is episodic, consisting of a succession of different ideas which are variously lyrical and dance-like, but all unfailingly stoic and gentle in manner. These different ideas are then repeated, but in an unpredictably altered sequence, preventing the form from coming into too clear a focus, and thus mirroring the shadowy sound-world of the sonata as a whole. The second movement is a minuet – a triple meter baroque dance which has long been a favorite point of reference for modern composers operating in the neo-classical mode. In mood, the minuet does not stray far too far from the melancholy reserve of the opening *pastorale*. Its form is a kind of rondo, with contrasting sections in quadruple time repeatedly returning to the wistful opening melody. The finale injects a new element of rhythmic energy into the piece, and sets the harp to work with vigorous guitar-like gestures which accompany rapid arabesques in the flute and viola. The shape of this movement, while resistant to traditional analysis, is nonetheless clear: the spirited energy of the opening gradually dissipates over many variations of the main theme, eventually leading to a short reprise of the music of the *pastorale*, which is answered in turn by a brief coda, bringing the work to its brusquely abrupt conclusion.

### 克洛德·德彪西

#### 三重奏鸣曲——为长笛、中提琴与竖琴而作, L. 137

这首为长笛、中提琴与竖琴而作的《三重奏鸣曲》是六首系列奏鸣曲中的第二首,该系列的灵感来自于法国巴洛克时期的作曲家。遗憾的是,德彪西在去世前仅完成了三首。如果说,德彪西较为人熟悉的早期作品(如“月光”等)给人带来的是一种瞬间的感性吸引力,他的晚期作品则是以神秘的积蓄和新型曲式的严谨为特征,这首奏鸣曲正是如此。作品中,德彪西特有的丰富多彩的和声和调式语汇与巴洛克音乐中单一的曲式和音乐形态碰撞出了强烈的火花。

这首作品是为一个独特的乐器组合而创作。这三个乐器的结合创造了一个朦胧的声音世界。这个组合随后吸引了许多其他作曲家,并产生了为这三种乐器创作的20世纪室内乐的一支流派。第一乐章,“牧歌”,由这个历史流派里标志性的三等分拍子构成。曲式结构是由一连串不同的主题构成,时而抒情,时而像舞蹈风格,但始终既温柔又恬淡寡欲。当这些主题被重复时,会以一种不可预测的顺序出现,从而防止曲式结构的走向过于清晰,并与模糊朦胧的声音世界产生共鸣。第二乐章是一首小步舞曲(一种巴洛克时期三拍子的舞蹈)。这种舞曲长期以来一直是新古典主义作曲家的最爱。在情绪上,这首小步舞曲并没有偏离第一乐章中的忧郁;在结构上,该乐章运用了回旋曲式,开头忧伤的旋律与几段对比段落交替出现。终乐章里,随着一个新的节奏能量的注入,竖琴模仿着吉他般强劲的音型,伴随着长笛和中提琴的各种快速、花式的演奏。这个乐章的结构,尽管有别于传统曲式,但依旧清晰:开头的活力主题逐渐散布在各个变奏上,导向了一小段来自第一乐章“牧歌”主题的重复,然后回到了一个简短的尾声,全曲嘎然而止。

## LÁSZLÓ LAJTHA

### Trois Nocturnes for Soprano, Flute, Harp and String Quartet Op. 34 (1941)

The prolific Hungarian composer László Lajtha was a slightly younger member of the Bartók/Kodály generation. Although his work has largely fallen into obscurity, he was, like his more well-known countrymen, deeply involved in the collection of folk music. The elements that went into the formation of his own musical language were, however, rather more eclectic. The influence of Neo-Classicism was particularly important, a product of the Lajtha's years studying in France, where he maintained connections among the cultural elite.

Lajtha's three "Three Nocturnes" of 1941 for voice, flute, harp, and string quartet were first performed under the auspices of Radio France. The work's three movements are nocturnes after the Debussyian fashion, the title meant to evoke not the comfortable 19th century genre piece but rather direct poetic associations with the night. It is unsurprising then, that this is music closer in spirit to "impressionist" sensuality than Neo-Classical detachment. Each of the three songs sets texts by a different French poet, Guy de Maupassant, Victor Hugo, and Henri de Régnier, dealing with different aspects of the nocturnal theme. The first song depicts a snowy winter's night, making surprising use of a pentatonic scale familiar from Japanese music. The second movement shifts the scene to a warm summer's night, the tonal ambiguity of the opening duet for flute and viola soon giving way to a warm E Major. The final song bridges the stark contrast between these first two with its evocation of an autumn night: while the underlying harmonies are lush, they are overlaid with a sheen of unsettling dissonance memorably scored for the two violins in high tremolando.



### 拉斯洛·拉伊塔

#### 三首夜曲——为女高音、长笛、竖琴与弦乐四重奏而作，作品34 (1941)

拉斯洛·拉伊塔是位多产的作曲家，在巴托克和柯达伊的同代作曲家中，他算是较为年轻的一位。尽管他的作品大部分都默默无闻，但他同那些更为出名的同胞一样，深度参与了民间音乐的收集工作。在组合不同元素作为自己音乐作品的语言时，他采取的方式较为折衷。洛伊塔在法国学习多年，与那里的文化精英保持着联系，新古典主义对他产生了重要的影响。

拉伊塔于1941年为女高音、长笛、竖琴与弦乐四重奏创作了“三首夜曲”，并在法国广播电台的支持下首次公演。作品的三个乐章都是借鉴德彪西风格的夜曲，标题不是为了让人联想到19世纪舒适的类型音乐，而是让人直接体验到夜晚的诗意。因此，这首作品在精神上更接近“印象派”的感性，而非新古典主义的疏离，这并不令人惊讶。三首歌曲中的每首都包含不同法国诗人的诗句，包括居伊·德·莫泊桑、维克多·雨果和亨利·德·列尼叶，涉及夜晚主题的不同方面。第一个乐章描绘了一个下雪的冬夜，别出心裁地使用了日本音乐中熟悉的五声音阶。第二个乐章将场景转移到温暖的夏夜，开头长笛和中提琴二重奏的音调变得模糊，很快被温暖的E大调取而代之。最后一个乐章通过对秋夜的描绘弥合了前两个乐章之间的鲜明对比：底层的和声虽然华丽，但却在两把小提琴的高颤音中笼罩着一层令人不安的不和谐光泽，令人印象深刻。

## JEAN FRANÇAIX

### Octet for Clarinet, Bassoon, Horn, and Strings (1972)

The long-lived and prolific composer Jean Francaix maintained the pre-war French neoclassical style associated with Stravinsky and Poulenc well into the second half of the 20th century. Although he composed in a wide variety of genres, his compositions for wind instruments have proven most enduringly popular. These works, filling a much-neglected gap in the repertoire, are characterized by the composer's usual panache and dexterity, qualities well suited to the medium. This octet of 1972, composed in honor of Schubert's celebrated work for the same forces, also showcases Francaix's equally skilled writing for string instruments.

Francaix's octet is much smaller in scale than Schubert's, and unlike that work adheres to the traditional four-movement structure. Like much of Francaix's output, this is music of genteel good humor concerned with lucidity of design rather than plumbing the emotional depths. The first movement begins with a placid A Major introduction featuring a songful dialogue between clarinet and bassoon. The *allegro* that follows introduces a new theme full of rhythmic verve, and the movement concludes with a skillful combination of these two melodies. The scherzo is characterized by a persistent perky hemiola that gives the music an infectious bounce. Its short trio section in A-flat Major features a lovely cantabile theme in the strings, during which the rhythmic motive from the scherzo continues unabated in the wind instruments. The octet's charming slow movement, an *andante* in E Major, is a wonderful example of the composer's clarity of conception. The music's simple ternary structure is informed by the unusual composition of the ensemble: the first part is written for the five strings alone, while the central section is entrusted to the three winds. When the strings reprise the opening section, the winds now play along with new scalar figurations. The octet's finale is essentially a gussied-up Parisian café waltz in rondo form, sparkling with high spirits and instrumental brilliance.

## 让·弗朗西斯

### 八重奏——为单簧管、巴松管、圆号与弦乐而作 (1972)

一直到20世纪下半叶，长寿且多产的作曲家让·弗朗西斯都一直保持着以斯特拉文斯基和普朗克为代表的战前法国新古典主义风格。尽管创作曲目风格各异，他最受欢迎的仍数管乐器作品。这些乐曲反映了作曲家一贯的潇洒和灵巧，突出了管乐器的特点，为这一类型的音乐增添了佳作。这首创作于1972年的八重奏，是对舒伯特同类器乐名作的致敬，同时它也展示了弗朗西斯同样娴熟的弦乐器作曲技巧。

弗朗西斯的八重奏在规模上远小于舒伯特的作品，而且与前辈的作品不同的是它采用了传统的四乐章结构。与弗朗西斯的大部分作品一样，它风趣幽默，注重明晰的设计，而非情感深度。第一乐章以平和的A大调为引子，单簧管和巴松管在优美的旋律中展开对话。随后，极快的快板引入了一个节奏鲜明的新主题，乐章在这两个旋律的巧妙结合中结束。持续活跃的赫米奥拉节奏使音乐充满感染力，是谐谑曲的主要特点。在短小的降A大调三重奏乐段中，弦乐器奏出轻柔动听的音乐，而管乐器继续维持谐谑曲的节奏感。八重奏充满魅力的E大调行板慢乐章是作曲家构思清晰的绝佳示例。乐曲简单的三段式结构受到了非常规乐器组合的启发：第一部分仅用五种弦乐器演奏，中间部分则用三种管乐器演奏。当弦乐重奏开场部分时，管乐以新的音阶进行伴奏。八重奏的终曲实质上是一首经过改编的巴黎咖啡厅圆舞曲，采用了回旋曲的形式，情绪高昂，乐声优美华丽。

# Meet the Ensemble

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## Tianjin Juilliard Ensemble

The Tianjin Juilliard Ensemble is a world-class mixed-instrument collective, showcasing the esteemed faculty of The Tianjin Juilliard School. Serving as the resident ensemble of the school, this group comprises some of the globe's most accomplished classical musicians, including solo artists and former members of acclaimed chamber groups and top orchestras spanning North America, Europe, and Asia. Bringing together their diverse talents, these performers craft concerts that weave through their international backgrounds, offering programs that are both dazzling and intellectually stimulating. The Ensemble encompasses a range of instruments, from strings and winds to brass, harp, percussion, and piano, allowing for flexible programming that spans both small and large ensemble repertoire. As one of the most exciting emerging ensembles in China, the Tianjin Juilliard Ensemble commenced its inaugural season in 2019 with performance tours in China and South Korea, complemented by regular concert series in Tianjin and Beijing.





## 乐团简介

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### 天津茱莉亚室内乐团

天津茱莉亚室内乐团由天津茱莉亚学院的杰出教师团队组成，是具有国际水准、多重编制的室内乐团。作为天津茱莉亚学院的常驻乐团，天津茱莉亚室内乐团拥有一批世界上最优秀的古典音乐艺术家。他们是独奏艺术家，也是北美、欧洲和亚洲一些屡获殊荣的室内乐组合及顶级管弦乐团的前成员。这些成就斐然的音乐家们济济一堂，结合国际多元文化背景，呈现精彩纷呈且引人深思的曲目。其配置包含弦乐、木管、铜管、竖琴、打击乐及钢琴，满足不同类型室内乐编制的多样化曲目编排，以飨观众。这支备受期待的新生室内乐团于2019年开启首个演出季，其巡演足迹遍及中国、韩国等，并于京津两地定期推出系列音乐会。





TianjinJuilliard  
天津茱莉亚学院

# Strings Symposium

天津茱莉亚弦乐研讨会

2024.05.25 - 27

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